1:Spier E-6 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

527 [574] [273] gourd), which he gave to his guest. He continued plying him with liquor until he was drunk. Then he himself drank and after that furnished it to the friends of the man invited.

533 527 273 The song for this dance was ɣatca', "wine"; sung at no other time. "When they were drunk they thought of war." The song told of "red water," i.e., blood, and how it was made.[7] It told how the enemy had come to drink with them: they had joined in battle, now they would drink together. The intoxication and the [721] incitement of song commonly ended in a decision to go on a raid. At the time the sahuaro was harvested, the Yavapai were camping in the mountains not far distant, not, as in winter, in isolated caves.

273 The drink is said to have been only mildly intoxicating. Neither the flower stalk of the mescal nor sprouted corn were used for fermented drinks, as by the White Mountain Apache.

527 The celebration was called ɣatca'poŭm, "water mixing" (a folk etymology?); the fruit, a'a'; the dried fruit hamă'n,[a]; its ● 192 syrup, a'anyaxa' (sahuaro's water"?); the drink ɣatca' or ɣatca'csiu'm, "wine drink."

CULTIVATION

241 Some field crops were planted by the Maricopa: corn, beans, black-eyed peas, pumpkins, watermelons, cotton, and Ikca'mac [171] seeds. Relatively to the lower Colorado tribes and certainly to the Pueblos, comparatively little planting was done. It is not [177] altogether certain how much corn was cultivated since corn seems to have been almost entirely supplanted by wheat at an early date, even before whites settled in the immediate district. Even then my informants were certain that mesquite, rather than wheat, was the staple in their childhood (the middle of the last century).

The fields lay in the bottom lands of the Gila River, on flood plains subject to inundation, where planting took place immediately on the subsidence of the waters. According to native in- [193] formants, the principal floods were those of December and Janu- [132] ary, with rains again in April and September.

[7] The drink is blood-red in color (Davis, *Papago Ceremony of Vikita*, p. 176), but my Maricopa informants said that ɣatca' meant neither "blood" (n,ihwi't) nor "red water."

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15 Maricopa

352 [354] 513 confined by any sort of built fireplace. Sleeping places were on each side, marked by bundles of coarsely woven blankets of cotton to serve as mattress and covering. The parents of the household slept together at one side, with their smaller children between them to prevent them getting in the fire. Older children and other relatives slept on the opposite side. It was said that parents always slept on the north side, but in at least one household described in detail, they occupied the opposite side. Guests [574] were placed in the best sleeping place, the rear of the house (the west side), so that they might have the fire between them and [354] the doorway.[6] A big fire was built late in the afternoon to warm up the house for the night. The beds were arranged so that they [721] always slept with their heads to the east. Men kept their bows and arrows at their heads on stormy nights for then the enemy could be expected. Men slept with their breechclouts on; women [291] took off their willow skirts and wore only the little under-aprons.

[522] They tell as a joke of a man who ran out at a false alarm of the enemy. His wife grabbed for her skirt in the dark, but caught hold of the fringe of his breechclout by mistake, and tore it from him. He ran out naked with his bow.

342 The several parts of the interior were not named. Someone sent to find something in the house would be told he could locate it in "the middle" (vuto") or "east wall," "south wall," etc. The names of parts of the construction are not altogether peculiar to a house:

● [192] avа', house
wălpo", post (wălpo" tŏkuvu', middle post; wălpo" kwĭnĭpaxĭ'a, side post, of a house having three rows of posts)
wucwe'xĭ, wall (of a house only); cĭvi'k, vertical wall pole; itcămi'ala, horizontal rib; tcăpĕtu'm, thatch
mai', "top, high," roof
de"văm, dirt layer (but dirt is ama't)
vuya', doorway; vuya'pĭk, entry (There is no specific name for the door-flap itself)

343 Probably every house was provided with a flat-roofed shade (mat"k,iĭ'l"): every existing house has one. This was sometimes built against the front (east side) of the dwelling, where two posts supported the outer edge like a porch roof, but it was usu-

[6] For the arrangements of an actual family, see p. 226.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

pieces of deerskin wrapped around the leg below the knee, bound in place by a strip of skin.

Although skin shirts and moccasins are credited to the Pima,[25] the Maricopa made no use of them.

The breechclout was called wemakxa'vâ; the bark skirt upu'i or upu'iavâxai (avâxai' being now a woman's skirt of any material); the under-aprons tilyuθi'k; the belt amĕ'l; the robe atkwinyĕ'p; the sandal haminy'o' acika'tls (haminy'o' being now any shoe), a woman's sandal xamanyu' hacagya'dĭc ("cut out"); the legging kŭm'ĕ't.

Garments were made by old people; old men making breechclouts and being repaid with rabbits or whatever the recipient acquired when hunting; old women made the bark skirts. Men alone made bark or hide sandals.

Old people carried staffs (n,ica o'xâ, "for the old"), some four and a half feet long.

The hair was worn hanging to the waist in back and cut in a bang at the eyebrows. But while the back hair of the women fell in a loose mass over their shoulders, men arranged theirs in some twenty strands, partially braided but primarily rolled. Some men let the hair at the sides hang loose as low as the breast, braiding only that at the back. There was intense pride in its appearance: a handsome man was reckoned one whose thick, glossy hair hung in a profusion of rolls quite to his waistline. This is the habit and attitude of the lower Colorado tribes, yet there was no attempt to lengthen it artificially as there. My Halchidhoma informant Kutox had his scanty, short hair in six braids lengthened with other human hair and horse hair, but he stated that he is the only one who had ever done this. Formerly when an old man's hair got short, he bunched it at the back of the head, where it was held in place by a woven band.[26] For convenience a man wrapped one roll around the others at the back of the head to hold them out of the way.

[25] Russell, *Pima Indians*, p. 157.

[26] My notes are not quite clear whether this was bound about the back hair alone or worn as a head band.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

width of the blanket, flat at one end. The weft yarn was wound from one end to the other in a slightly spiral fashion, where it passed twice around the stick before returning to the first end. As more weft yarn was needed the free end of a full shuttle was tied to the end of the weft already in place. The weft was thus a single continuous strand. Two or more shuttles were never used simultaneously to deliver picks.

There was no device, such as a stretcher or temple, used to hold the warps at proper width against the narrowing pull of the weft. The informant insisted that the great tension of the warps obviated this tendency.

As weaving neared the farther warp bar, they began again at that end, leaving a narrow unpicked space between the two segments of finished fabric. The unpicked space was then filled with a weft yarn attached to a very slender, pointed, hard stick. Several men always helped at this because it was difficult to pull the weft through.

Blankets were repaired, not by sewing on a patch, but by darning the hole, as among the Pima. Sewing was wholly unknown to both these peoples.[15] The blanket was tied over the mouth of a pot so that the hole could be readily darned.

The glossary of terms employed in weaving is as follows:

atcω′ or χδtcω′, cotton
hatł′mpk, "spreads" (i.e., along the string), the process of picking up a sliver with the cotton-plucking bow
lctakwe′alc, spindle (from kwlal, to twirl) (the parts did not have individual names)
ackwi′a, to spin
ave′alc, warp yarn
asa′mc, weft
akwi′g or hlkwi′k, weaving, also the whole loom
χδtcω′n,ltcami′c, warp bar

[15] Darning rather than patching may have been customary throughout the whole western American weaving area. Nordenskiöld remarks of the Choroti and Ashluslay in the Gran Chaco: "The clothes, especially the women's clothes, are often darned. On the other hand, you never see them patched. To mend a hole by putting a patch over it seems to be unknown to the Indians throughout S. America, i.e., the Indians who have still kept their original culture. The Incas, too, did not patch, but darned their clothes" (*An Ethno-geographical Analysis*, p. 108).

192 vaxal,aδa'x, "counting the intestines," loom-string (the string by which this was later bound to the loom bar probably had no name)
286 xalyada'xk or caxč'kc, heald (the latter also the name of the weaving sword?)
n,Imakwe', shuttle
n,Imai'e'klc, "to draw together tightly," weaving sword
cak,i'xa, weave dagger (also the modern name for a match)
atcu'tlikwin,l'pc, "cotton cover," cotton blanket
cuxδ'pa, woven belt
hapčx, woven headband
tcuxwl'l or xa'a'p, woven cradle band

BASKETRY

285 The Maricopa manufactured only burden baskets, obtaining
415 from the Pima the flat bowl-like baskets needed for winnowing or
439 serving food. Every household had one of each, but rarely more.

FIG. 11.—Burden basket (from native drawing)

Today a Pima basket forms part of every woman's equipment and is highly prized. The Maricopa were a pottery using people: [171] where among the upland tribes of Arizona baskets were used for [323] every purpose, here were clay vessels in a dozen forms. This is the lower Colorado habit, where also baskets were obtained by trade rather than manufactured, and not much used. My informant stated at one time that neither Maricopa nor Halchidhoma made baskets, but this is surely not correct even for the latter.

285 The burden basket was in coiled technique, wide-mouthed and about as tall as wide. The base was flat, the sides flaring (Fig. 11). Unfortunately I failed to record the size, but from the manner of reference, I judge the basket about sixteen inches tall. The foundation of the coil was a bundle of finely split tule; the sewing

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

six inches in diameter and breast-high, which the women used, of course, while standing. A less temporary device was a travelling mortar made of arrowweeds fastened in conical form (Pl. XIV, *C*).[25] A large number of peeled arrowweeds were fastened to a hoop at the mouth by twined willow bark strips. Their lower ends were pointed so that they might be bound closely together. The specimen made for me was about twenty-four inches tall, its mouth diameter about eighteen. This was set into the ground so as to stand upright. A mass of cottonwood bark jammed into the apex was soon transformed into a solid mass by the sticky mesquite. Other arrowweeds tied around the outside with willow bark prevented fragments slipping through. Again the pestle was a breast-high pole. Bed rock mortars, like those of southern California, were unknown, for the simple reason that there is no bed rock nor large boulders in the valley. Further, they dared not pound while camping in the mountains because that would announce their position to the enemy. All preparation involving pounding they tended to before they set out.

The metate was called axpĕ'; the wooden mortar, xamo". Curiously the names for mano and pestle are derived from that of the mortar: xamocĭ' and xamok,e'r respectively. In Havasupai also the names for mano and pestle are identical (va'ha'dja"a) but differ from that for mortar.[26] The travelling mortar was isa'-vâxamo', "arrowweed mortar"; its pestle, ana'lxamuke'c, "mesquite pestle."

The *fire drill* was the simple palm drill. The hearth was made of the inner wood of the giant cactus, flattened, and provided with an indefinite number of pits on the upper face with notches to correspond cut into the side. In place of giant cactus, a cottonwood limb might be used. The drill was a peeled, straightened arrowweed some fifteen to eighteen inches long and a quarter-inch in diameter. The composite drill, used by the Navaho, was unknown here. The hearth was held by the feet while drilling. For tinder, dry rotted bark of any kind or old manure was

[25] No. 2-11863.

[26] Spier, *Havasupai Ethnography*, p. 114.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

372 used. They did not make short travelling sets, like the Havasupai. The drill was called aun,ĭmĭk,ai′ or a'au'giă'm, "fire
● [192] shooter"; the hearth had no name; tinder was hanâv^{a}su't.

A strike-a-light (augwĭnyata'vâ, "fire striker") was used when
[484] travelling; striking flint against quartz. A rolled cotton cord was carried for tinder in a hollow cow horn. The use of the strike-a-
[173] light and this tinder horn was said to be ancient but I am dubious. For one thing, I was told the horn was anciently that of a mountain sheep, but it is clear that they would not use the horn of this animal under any circumstances. The slow-match for carrying fire was unknown.[37]

412 Of *stone knives* (^{a}xâkwĭ′, n,ĭxakwĭ′, ^{a}viru'v^{a}, ḳwarâo′) all that is known is that these were made of dark obsidian (kwalacau′) found near the Salt River, where it was rare. This may have been flint rather than obsidian, because it was said also to have been used for striking fire. The informant knew nothing of their handles, nor if the blade was set in the side of the handle scalpel-wise.

Stone axes were not made, and those found in nearby ruins were used primarily to dress metates to shape.

Ladles were made of wood as well as clay. Wooden ladles may
415 always have been of mesquite which is sufficiently dense to carve nicely. Several seen had small circular bowls, conical below; another an elliptical bowl, rounded below; both having long straight handles in the plane of the bowl (Pl. XIV, *a*, *b*).[38] These were about a foot to sixteen inches in length. I am inclined to
[114] agree with Russell that wooden ladles, at least those with conical
[177] bowls, were a recent acquisition. He states that they were derived from the Mexicans through the Papago.[39] The ladle with the conical bowl is certainly like old European forms. Wood-
[322] working was little developed: wooden bowls were not made.

[37] But Garcés' Halchidhoma travelling companion in June 1774 "carried a firebrand in one hand all the way [Ehrenberg to Agua Caliente], and it did not go out" (Bolton, *Anza's California Expeditions*, II, 387). Since it was summer, this must have been for the purpose of starting camp fires, not the torch carried for warmth by other lower Colorado Yumans.

[38] Washington State Museum, Nos. 2–11872 (or 73) and 2–11871, respectively.

[39] *Pima Indians*, p. 101.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

A short stabbing pike was sometimes used. This was simply a pointed wooden shaft, four or five feet long. A specimen was made for me[40] from the flower stalk of a narrow-leafed yucca (? bear grass; mahwĭ'tâma'cĭc, "bear eats"). It is painted red, with a feather pendant from the butt, and has the tip fashioned somewhat like a spear head. Charlie Redbird, who made it, said that these sometimes bore stone heads, but I am doubtful.

The native names of these weapons and their parts were as follows: bow, uti'c; bowstring, gwĭcĭma'c, "sinew," or descriptively gwĭcĭma'c uti'c muθau'wĭc, "sinew stretched on a bow"; arrow, ipa"; reed arrow, ipa"axta'c; wooden arrow, ipa"i'i; arrowhead, cĭu'ly or tcĭu'l; arrow nock, xucĭl,aki'k or ipaucĭl,aki'k; bowguard, hical,ăŏ'p; quiver, n,ĭgobĕ'tâ or descriptively hĭl,apo'vâ, "something in which to put things"; warclub, kĕlyahwai'; shield, kwacω'vâ or kŭco'vâ; pike, xucai'ĭc.

A series of negative points should be recorded. Arrows lacked an enlarged nock, cross-sticks or corncobs mounted on the point, grooves on the shaft, and were normally not made of reed. The grooved arrow-straightener and the arrow-wrench were unknown. The hook-like club of the Diegueño was unknown,[41] and my informant denied the existence of knobby protuberances on clubs ascribed to the Maricopa by Mr. E. W. Gifford's Southeastern Yavapai informant. (Nor did the Pima and Papago have them.) The stone axe was not their weapon, nor the club with a stone ball head incased in hide. Armor was unknown; neither the tunic nor stick armor, the mescal armor of the Yavapai, nor the curtain shield of the Havasupai.

[40] Peabody Museum, Yale University, No. 19112.

[41] Spier, *Southern Diegueño Customs*, p. 354.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

There is just the possibility that macxipa's and mavi's are from the calendric system of some other Yuman tribe confused in this mixed community with Maricopa nomenclature. 805 [221]

Shorter intervals were indicated by counting nights, not days as we would, or by the moon's phase. The time for a dance, e.g., was fixed by saying, "You sleep four (or whatever) nights and on the fourth day come." Or they would say, "We will have our dance when it is full moon—or when the moon just appears." Neither knotted cords nor notched sticks were used for the purpose. [211]

The intervals of the night were also indicated. The night was supposed to be divided into four parts, significant for dream experiences. The first and last quarter were productive of evil dreams; the second and possibly the third were the favorable quarters. These parts were named n,axa'vŏk, "went down," evening; tinyă'mko'ʀŭm, "night (black)old," middle of the night; xacipa'nĭk, "nearing," before dawn; kwăliyo'ŭg, dawn. 805 828 [192]

CONSTELLATIONS AND NATURAL PHENOMENA

Maricopa star lore was inconsiderable. The major constellations, known also to other Yumans, were recognized, but equally obvious ones, such as Cassiopeia and Gemini, had no names. A few trivial tales were associated with the star clusters, but the esoteric values attached to them in southern California were unknown here. 821 [171] [538]

For four, possibly five, of the six stars mentioned below, the significant position was dawn rising, not as is our customary mode of reference, evening ascension. Four of them were observed in autumn or winter.

The general cosmogonic notion was that there was a duplicate of this world above the sky. This was not the land of the dead, which lay in the west. It functioned in the myths and provided an explanation for the movement of the sun, but otherwise had no particular bearing on affairs of our world. 772 [775] [773] [821]

It is said that far above the sky is a place exactly like this world. There are people there doing the same things as here, and all the stars we see here are du-

The Maricopa have transposed the normal Yuman word for south to west, a fact to which Dr. Kroeber has called my attention. For south they have substituted xasa.i'l, meaning salty water, the ocean; a word with identical meaning in all Yuman dialects known to me. There is cogency in this substitution, since the ocean in Maricopa mythology was set in the south and the Gulf of California lies substantially in that direction. If, as seems probable, kave' has come secondarily to mean "downriver" to the tribes residing on the lower Colorado, the Maricopa shift becomes intelligible: "downriver," i.e., down the Gila, is westward for them. And it may also argue their original location on the Colorado.

The word north is known to be that for wind, or contains the same stem, in several Yuman tongues, as Dr. Kroeber has also remarked (wind in Mohave is ma'thāk, and a possible case is Havasupai, ma'twi-, "wind"). Why this should be is anything but clear, because the prevailing winds of Arizona are southwesterly. But, although "wind" in Maricopa is matxa'c, my informants repudiated any connection with the word for north.

TABLE III

Tribes	North	West	East	South
Maricopa.....	matxa'vlg	kave'	Inya'cāpa'k	xasa.i'l
Mohave.....	ma'thāk	.....	-'inya	ka'veik
Yuma.....	metva-	.....	.....	kavē-
Havasupai....	māta'vlgà	[']nyato'povĭ (sun's setting place)	[']nya'djà'a'lovĕ (sun's rising place)	kàwe'vlgà
Walapai	mat'a-'v^{a}k^{a}	inya-to'po$^{\backprime}$ (sun sinks)	inyatc-al'lo$^{\backprime}$	kuwĕ'vek
Southeastern Yavapai	matava	inyadopo (where sun sets)	inyatcaauw (where sun rises)	weve
Northern Dieguеño*.....	xitoL	awik	enyak	kawak

* Kroeber, *Phonetic Elements of Mohave*, pp. 62, 64, 82; *Handbook*, p. 800; Walapai Ms; Forde, *Yuma Ethnography*, p. 102; Spier, *Havasupai Ethnography*, pp. 169, 265; Gifford, *Southeastern Yavapai*, p. 247; Waterman, *Religious Practices of the Diegueño*, p. 333.

Directional sequence and color-direction association occurred here as elsewhere in the Southwest, but was slight. Nor was this symbolical patterning stressed in any degree like the constant repetition of their pattern number, four. The order of mention of the cardinal points was always east, north, south, and west, it was said, that is, not in a circuit. But when requested for the names of directions, Kutox had volunteered east, north, west and south. Later he corrected this, saying he had been careless: sure-

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave
Yuma

Xanavaé was given as "king," meaning "anyone who was head over people." This was not the name for the tribal chief, but for the leaders of Mexicans or Americans. It is Spanish *general*, here pronounced henerala. (Dr. Beals suggests that the terminal syllable may be from Spanish *rey*.) The Havasupai epithet for the head chief, hanata'và, "superlatively good," was not recognized by informants.[4] Havasupai kahà't, "chief," Mohave kohota, "dance director," and Yuma kwoxot, "chief," "dance leader,"[5] was here kwaxω"t or kwaxo'tînc, "good man" (that is, good natured, kindly), not the name of an official. A dance leader was here called n,ima'cáisk.

The functions of a chief seem to have been slight: his authority more admonitory than coercive. He rose early in the morning and called the villagers. Talking to the men first, he admonished them to go out to hunt, to feed their wives and children. He told the women to hasten to prepare meal so the men could start. (A woman who failed to have breakfast ready by sunrise was scorned.) He looked after the meeting house and called men to the meetings.

There appear to have been no speakers (repeaters) for the chiefs or others.

Councillors were mentioned as chosen by the chief, two or three men. Whether they had special functions or authority is unknown to me. They were called matâsĭ'nyŭk, "those who agree"; more recently matâwi'kĭk, "helpers."

There were evening meetings which any man might attend as he chose, even young boys, but not women. They took place in a special large house erected in the middle of the sprawling settlement. These were by no means legislative assemblies: decisions were not binding. The opportunity was rather one for the expression of opinion at a convivial gathering. Nevertheless, the proceedings were quite stereotyped.

It was customary for the chief to get the meeting house ready. In mid-afternoon he started a big fire, which was kept up so that by evening it was intensely hot inside. He would clear it of dé-

[4] Kroeber's derivation of the Mohave word for chief, hanidhala, from Spanish *general* (Yuma, hon-ah-thal) may be correct but looks to me like folk-etymology on the part of the Mohave (Kroeber, *Handbook*, p. 745; Trippel, p. 568). The Cocopa, like the Maricopa and Havasupai, called the headman "good man" (information from Dr. R. H. Lowie).

[5] Forde, *Yuma Ethnography*, p. 137.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

people. Some people would pity them; those who reared them were kind; others outside the family might abuse them. But abuse ceased and their foreign origin was forgotten after these boys and girls had married Maricopa. Several Maricopa now living are known to have Yavapai blood, possibly all derived from a single captive ancestress.

A grown girl was captured from the Apache [Yavapai?]. Her owners treated her exactly as their own daughter. She rode with us against the Apache, showing the way. When she first arrived she was unintelligible, but by the time she was grown she could speak Maricopa and Pima.

Captives were collectively known as n,ixu'alyacθu'm, "——— taken be mistreated" (n,ixu', meaningless ?; alyac, "to mistreat," as by throwing dirt; θu'm, "to take"); a single captive, n,ixu'-alyaθau'. A captive who had been kept for a long time was called n,ixu'alyikω'ʀĭc, "old captive" (from n,ikω'ʀ[A], "old," "ancient").[30]

[30] It seems probable that the last is the original of the term for captives used in the Spanish documents, *nixoras* (*niforas*). By its context the word seems to have been derived from the Yuman tongues. Font (1775) wrote: "They [the Yuma] usually . . . . try to capture a few children in order to take them out to sell in the lands of the Spaniards. These captives are called Nixoras by us in Sonora, no matter where they come from." But while here the word appears Sonoran, hence presumably Piman, he corrects this impression later (see below). Anza, for his part, wrote as though the Nixoras constituted a separate tribe: thus, in enumerating the personnel of the expedition of 1775, he listed "five interpreters of the Pima, Yuma, Cajuenchi, and Nifora languages," and in a letter of December, 1775, "This tribe [Cocomaricopa?], together with the preceding tribes and the Halchedunes, Niforas, Cahuenches, and others." But Font specifically corrects this: "I asked him [Anza] to tell me how he understood the entry which he knew he had made in his diary, that is to say, 'five interpreters for five tribes,' for I did not find more than three, and four at the most, counting as a servant of his an interpreter of the Pima tribe. . . . . The fact is that in order to heap up the salaries he had listed one as an interpreter of the Nixora tribe, though there is no such tribe; for in the Pimería they call Nixoras the Indians whom the tribes of the interior in their wars capture amongst themselves, and whom afterwards the Yumas and Pápagos bring to El Altar and other places to sell as captives or slaves, no matter what tribe they may belong to." As a matter of fact, Anza nowhere else wrote of the Nixoras as a tribe. Garcés several times used the name as a tribal designation, but with vagueness; he finally assigned "Niforas or Cuilsnivors or Naxi" to those Yavapai (or better upland Yumans) living northeast of the Halchidhoma. But there is no conviction to be derived from his usage that this was actually a tribal name (Bolton, *Anza's California Expeditions*, II, 382; III, 2; IV, 102, 513; V, 305).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

595 have to build another to hold them; blackbird's wives in one,
[787] mocking-bird's in the other. When he saw this in a dream he acquired two or three wives.[89]

When he married the first time, he brought his wife to his home. Later at a dance or a meeting, he might decide to speak to another. When the girl's parents discovered this, they might make her marry him. When he married a third time, they might think the third wife should stay at her own home, where he joined her. A man might keep all his wives in a single house, or they might remain with their parents. But he did not build a separate residence for each.

Plural marriages were sometimes with sisters, but not often. In response to specific questions concerning Navaho and Miwok types of marriage, I was told that a man sometimes married a woman and her adult daughter by another marriage, or a woman and her brother's daughter, but that neither was a regular form of marriage. There was no set preference for marrying wives related to each other, but there was some feeling that sisters would get along together better than non-relatives. Polyandry was unknown.

192 The following words describe the married state: matâtcu'ig, married; sin,âð'kâðau'g, having a wife; taxavĭ'g, having two wives (from xavi'k, two); sin,âð'kĭc^{a}ða', plural wives (i.e. more than two).

586 Separation and divorce may have been fairly frequent. In-
606 compatibility, infidelity, and barrenness were named as causes.
593 They held that ordinarily a bride could get on with her husband's family if she remembered what she had been taught by her parents: to be industrious, to avoid quarrels and to be unselfish. If a man beat his wife, her parents would have nothing to say: she belonged to him. Even if he wanted to kill her, he could do as he pleased. This sounds much like Moslem despotism and theoretically it was, but actually, it seems, no man would have thought of unrestrained tyranny. The reaction to a wife's infidelity belies the theory.

593 If a man found his wife in adultery, he would say calmly
837

[89] See the tale, p. 405.

1:Spier E-6 (1920-1932) 1933 NT15 River Yumans NT15

171
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534
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TABLE VII

Tribal Identity of Songs

(According to Maricopa Information)

Local Name	Cuz Name (from Kroeber's List)	Maricopa	Halchidhoma	Kavelchadom	Kohuana	Yuma	Mohave	Pima	Kamia	Yavapai	Accompaniment: Gourd Rattle	Accompaniment: Beat Basket	Accompaniment: Scrape Basket	Use
akil	akil								×					
arrowreed (axta')	ahta (cane)						×							
bat (kumpänyakŭ'c)	bat		×								×			
birds	birds						×							
blackbird (xasikwa')	deer		×									×		curing
buzzard (ce)	buzzard	×									×	×		war and scalp dance, and pleasure
catukxo'tas	satukhota					×								
cottontail	rabbit									×				
crow	raven					×?								
deserted (vŭspo')	sakachara		×									×		frequently danced; war dance
dragonfly (xanavare')	dragonfly (ahakwa'ilya)		×											involved a performance
eagle (čspa')	eagle (ohwera)	×												
enemy standing (hwiclvau')	———		×											war and scalp dances
frog (xanyi')	frog		×			×								for pleasure, but brought rain
grebe (xaltau'p)	halykupa (grebe)	×												

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15

TABLE VII—*Continued*

Local Name	Cue Name (from Kroeber's List)	Maricopa	Halchidhoma	Kavelchadom	Kohuana	Yuma	Mohave	Pima	Kamia	Yavapai	Accompaniment: Gourd Rattle	Accompaniment: Beat Basket	Accompaniment: Scrape Basket	Use
hand game (tatuðul,l'g)	tudhulva (hand game)	×	×	×	×	....	....	....	....	....	....	....	....	"sung by everybody here"
ivàðo' (a fly)	avadho (an underground insect or chrysalis)	....	×	....	....	....	....	....	....	....	....	....	×	the principal war dance song; also when enemy was killed and for pleasure
il,icá'c	alysa	×	....	....	....	....	....	....	....	....	....	....	....	....
kara'uk	ohoma	....	....	....	....	×	....	....	....	....	....	....	....	at mourning rite
kultẽ'ck^{k}	kamtoska	....	....	....	....	....	×	....	....	....	....	....	....	....
lightning (xuxŏ'v^{k})	orup	....	....	....	....	×	....	....	....	....	....	....	....	....
morning star (xomàce' kovàtai'ya)	———	×	....	....	....	....	....	....	....	....	....	....	....	war leader's song
mountain killdeer (vitàxi'c)	———	×	....	....	....	....	....	×	....	....	....	×	×	with special war dance performances; and when enemy was killed
nighthawk (uxu')	orup	×	....	....	....	....	....	....	....	....	....	....	....	scalp dance
oxo'mc	ohoma	....	....	....	....	×	....	....	....	....	....	....	....	mourning rite
people (pipa')	pi'ipa	×	....	....	....	....	....	....	....	....	....	....	....	war and scalp dance
rat (uxu'l,^{k})	ohulya (rat)	....	×	....	....	....	....	....	....	....	....	×	×	for pleasure

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TABLE VII—*Continued*

Local Name	Cue Name (from Kroeber's List)	Maricopa	Halchidhoma	Kavelchadom	Kohuana	Yuma	Mohave	Pima	Kamia	Yavapai	Accompaniment: Gourd Rattle	Accompaniment: Bent Basket	Accompaniment: Scrape Basket	Use
red ants (cĭmăθul$_y$^{a}).....	chamadhulya	×	....	....	....	....	....	....	....	....	....	....	....	scalp dance; occasionally for pleasure
salt (ĕsi'c).....	salt	×	....	....	....	....	....	....	....	....	....	....	....	war (?) and scalp dance
seal (tuɤa'x^{a}).....	tuharl (rattle)	×	....	....	....	....	....	....	....	....	×	....	....	war and scalp dance (?)
sun (ĭnyă').....	nyavadhoka	×	....	×	....	....	....	....	....	....	....	....	....	"any time for fun"
tatuma'npĭg.....	tumanpa	×	....	....	....	....	....	....	....	....	....	....	....	with dance at girls' rite
tcutŏ'ɤam.....	chutaha (crane?)	×	×?	×?	×?	....	....	×	....	....	....	....	....	probably all local tribes; boys' bee-killing ordeal
tuma'np.....	tumanpa	....	....	....	×	....	....	....	....	....	....	....	....	for pleasure; war dance
tuma'np^{a}ko'lĭs (long tumanp).....	long tumanp	×	....	....	....	....	....	....	....	....	×	....	....	for pleasure
turtle (kapĕ't).....	turtle	....	....	....	×	....	....	....	....	....	....	....	....	war (?) and scalp dances
twisting (ɤikwi'xĭc).....	hayakwira	×	×	....	....	....	....	....	....	....	....	....	....	curing
vinimulya.....	vinimulya	....	....	....	....	....	×	....	....	....	....	....	....	.....
wine (ɤatca').....	———	×	×	....	....	....	....	×	....	....	....	....	....	sahuaro drinking
ɤamutcl'tc.....	mat-hamuchicha	....	×	....	....	×	....	....	....	....	....	....	....	.....
yaɤai'k.....	nyohaiva	....	....	....	×	....	....	....	....	....	....	....	....	.....

1:Spier E-6 (1929-1932) 1933 NT15 River Yumans NT15

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

hesitate to wake the shaman in this fashion if he went at night. The response was always by the women of the shaman's household, whereon the visitor told at once why he came. He told that the patient "needed help through the night or day, to see how he would get along. 'Whether you know just what the sickness is or not, we want you to take care of our whole family.' " The shaman never left at once with the petitioner, but came some time after.

Curing took place inside the dwelling. It was darkened, the fire put out, but the shaman "could see clearly as though it were daylight." The shaman did not approach the patient at once, but sat apart, while those of the household explained that the patient was very sick. When he seated himself beside the sick man, he felt all over the latter's body to find whether he suffered from fever, headache, or whatever. He never asked the patient for symptoms but discovered the cause of the illness for himself. He then proceeded to relieve him by brushing with his hand, blowing spittle and perhaps smoke on the patient, and sucking his body. He brushed with the side of his hand, back and forth, barely touching the sick man. Most of the brushing was directed toward the feet so as to avoid driving the sickness toward the heart. The sick man always lay with his head to the east, with the shaman south of him so that he could brush and press mostly with his left hand. Shamans maintained that they could always do better with that hand. (Last Star did not know their reason.) He breathed and sprayed with spittle "to give him his hot or cold breath," as needed to relieve chills or fever. He also sucked "to take out the fever," but did not suck out any disease object.[39]

Maricopa shamans used neither feathers for brushing nor a rattle when singing, as the Pima did. Yet the phrase "to sing to

[39] There are several references to sand as a magical curative agent in the myths of the Maricopa and other Yumans. The Anza documents describe its actual use more than once, e.g., Eixarch (1776) related that a Yuman shaman rubbed sand on a sick man's stomach (Bolton, *Anza's California Expeditions*, III, 377). Kroeber recorded it as a Mohave practice (*Handbook*, p. 777). My Maricopa informants had no knowledge of its use.

The Pima use of stone tablets found in ruins for curing was also not Maricopa (Russell, *Pima Indians*, pp. 112, 266). Informants had no knowledge of these objects.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

cure" was translated by my interpreter into Maricopa as axna'l-mĭtce"vĭk, "gourd [rattle] singing."[30] This may be because they now call in Pima shamans.

Usually at a cure several old men sat beside the shaman to lend him their strength, but they did not sing.

Before the shaman began, he smoked two or three cigarettes or even four if the patient was very sick. He also stopped from time to time to smoke. "The shaman felt weak without his tobacco, like a man without food and water. He smoked to make himself feel strong." It is not clear that the shaman blew smoke over the sick man. Last Star did not mention it as part of the procedure and his statement that the shaman stopped to smoke implies otherwise. Kutox, on the other hand, said that he blew smoke over the patient's body, but did not describe it in his own cure, cited below. The tobacco used by shamans did not differ from that of the layman.

The shaman sang two songs or four over the patient when he knew he would recover. Only if the patient was seriously ill did the shaman begin singing from the first. "His songs were like prayers." He sang them to gain strength. These were songs he had learned in dreams and which he used only when curing; otherwise he kept them secret. The songs told how the spirit had taken him to the mountain tops to reveal the cures, but they did not describe this explicitly. In the course of his songs he named the disease and told the patient that "when he heard these songs he might get well."[31]

If, while singing, the shaman mentioned only things that were white (birds or whatever) and called the patient's breath white, the auditors were sure he would get well. But if he changed these references to black, the patient was doomed. On the fourth night (theoretically a shaman was given four nights to effect a cure), if

[30] Forde's Yuma informant, ascribing the use of a rattle to the Maricopa, was presumably mistaken (*Yuma Ethnography*, p. 198).

[31] Informants had never heard of curing by the songs of animals diagnosed as causing the disease, as did the Pima; such causes being foreign to their belief. Possible exceptions were the singing of Blackbird song for sickness "caused by the deer" and the belief that rabbits caused illness and supplied its cure.

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

The cradle was carried about a great deal, not used as by Zuñi and Havasupai, e.g., primarily as a convenient place for the child to sleep. It was carried lying flat, either balanced on the head or under the arm supported on the hip. For the first two months, it was not carried on the head, because that would make the navel sore, they thought. It was not only customary to balance it on the head without holding, but it was sometimes even perched on top of a load carried on the head, e.g., on an overloaded carrying basket of mesquite beans. Under the arm, the cradle lay flat with the infant's head forward. It was never stood upright on the hip. It was not provided with a carrying-strap, because it was never transported on the back.

Bartlett remarked (1852):

> I have seen them [women] in camp with a basket of green corn on their heads, and on top of this the cradle and child. When it gets to be about a year old, it is carried astride on the hip, the mother holding one arm around its body.[6]

Women were seen rocking cradles in a characteristic fashion. The woman, seated on the ground with her legs straight out before her, ankles crossed, laid the cradle crosswise on her lap. She first rocked it end for end with her hands; then continued the motion by slightly lifting the thighs alternately.

At home the baby was kept in a swing, whether in its cradle[7] or not. This was made in the manner of the Pima:[8] a doubled mescal-fiber rope was fastened between two posts of the house or shade, with a cloth folded securely over its two halves. Baby or cradle was laid flat on this.

The mattress was always kept under the small of the baby's back, in or out of the cradle, until it was six months old, so that it would not become humpbacked.

When the cradle was outgrown, it was kept for the next child or given to a relative who had need of it. Should the infant die, the cradle was broken up and buried close to the spot where the corpse was cremated. The cradle itself was not burned.

The several parts of the cradle were named as follows: haʊi'k,

[6] Bartlett, *Personal Narrative*, II, 231, 253.

[7] *Ibid.*, p. 254. [8] Russell, *Pima Indians*, p. 156.

192 954 cradle; tima′, the arched frame; hate′rĕk, crosspiece; upui′, mattress; yaltŏxka′c, shoulder pad; capu′r^{A}, hood; xa′a′p or tcuxwĭ′l, the woven upper band; himĕmate′r^{A}, the narrow lower band (hime′, leg); yăltapai′, the outside wrapping cloth (the other cloths having no names).

862 Children were weaned when more than a year old. They would take the breast even when several years old. There is a little girl today still nursing at six years. No special diet was prescribed for weaning.

482 854 An older child was carried on the small of the back supported by a wide cloth tied around the bearer's waist, or astride the hip (without the cloth). I saw an old woman kneeling at work, grinding on her metate, with her twenty-month-old grandchild asleep in a cloth on her back.[9]

CHILDHOOD

861 The real training of children was naturally largely casual encouragement in learning the tasks of later life. What little conscious training was indulged in was formal, and consisting largely of admonitions, was probably wholly ineffective from a pedagogical viewpoint.

865 They attempted to ignore a crying child, and probably as individuals with sound nerves, the result of normal healthy lives, succeeded as well as anyone could. It was said that children did not cry much. A boy would be told to be brave, to stand anything. Children were told to behave and to be kind to everyone. They were taught never to answer a scolding and were forbidden to ask questions. They were not spanked, but shaken by the arm until they cried. Should the child still misbehave, the parent would say, "I am going to call So and so (a great warrior) and have him pinch you hard."

867 861 The foregoing sounds like our own ideal, but there is this important difference: that the Maricopa, so far as I could judge, actually achieved results. Like all Indians with whom I am acquainted who are still living more or less in the old style, these

[9] There was no purification rite for a young child as among the Pima and Papago (Russell, *Pima Indians*, p. 187; Lumholtz, *New Trails*, p. 351).

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa
Mohave
Cocopa

wall poles were not so heavy. Long thin willows were selected for these so that they might lap considerably over the ridge. Dirt was banked halfway up the sides, not all over, and the hut lacked the pit of the storage house. The structure was just large enough for a single person to lie.

Throughout their lives, women left their dwellings for these shelters during their monthly illnesses. Meat and salt were again tabu at this time, and the scratching stick, kept in the hut, must be used. They bathed each morning, but did not run to the east. There they worked at their basketry and the like; other women and girls, menstruants and otherwise, joining them in their activities and eating with them there.

A girl at first menstruation was called matavi'ʀᵃ (meaningless?) or macâxai' matavi'ʀᵃ; any menstruant ha'kwĭnyavĭ'g; the menstrual or puberty hut literally ha'kwĭnyavĭn,âvâ', "menstruant's house"; the menstrual period and flow, n,ihwĭ'tk, "red," or by a euphemism xakn,ivi'k, "living away."

MANNERISMS, CUSTOMARY BEHAVIOR, AND SAYINGS

Like all Indians, these people can sit endlessly saying nothing and looking fixedly into space. It made no difference whether a stranger like myself was present or not. On the other hand, they can become excessively talkative and are at all times ready to joke and laugh. If there is any one noticeable feature, it is their constant spontaneous humor. I observed this before I became aware that Kroeber had recorded exactly the same characteristic of the Mohave.[15] Mr. E. W. Gifford tells me that the Cocopa impressed him as more humorously inclined than the central Californian tribes with whom he is familiar. It may be that this is a lower Colorado Yuman trait.

A humorous incident will illustrate. A group of women once went to gather berries. A man, who had gone hunting early, was returning still early in the day when he met them. Spying a big hole in the ground, he used two knuckles to imitate deer tracks leading to it. He called to them to come look at it. He asked, "You see those tracks? What do you think it is?" They said it looked like deer tracks. He said, "If you are sure, you had better sit around and watch that hole. I will run home to get something to dig with. Your baskets are just the thing to

[15] *Ibid.*, p. 731.

habits: the men sat on chairs or if on the ground they were invariably wearing shoes or boots disturbing to the old habits. [177]

Women folded their arms with the palms of the hands flat against the breast under the biceps, fingers extended.

There were characteristic ways a seated person wrapped his robe about him. The robe, thrown over the back, was wrapped over the front, drawn well up under the chin, and the upper right hand corner thrown back over the left shoulder. I saw a number of men and women sitting with their blankets protecting the front of the body, not the back: they were drawn up under the chin, the corners thrown back over the shoulders.

After drinking they wiped the mouth with the heel of the hand. [264]

They shook hands by laying their palms together, not grasping hands, and merely moving them up and down once. At the same time, they uttered the proper kinship term and nothing more, as "My nephew." To a friend the greeting was mataxavi'k, "my best friend" (lit. "we two" [?]) or more commonly perhaps, kiyi', "friend" (when one of the speakers was a woman, the form was ciyi'). Even a left-handed man shook hands with his right hand. To use the left hand was to imply some deceit. No reason was assigned for left-handedness (kusa'ʀŏk). The left hand was called cŏlkwĭsa'ʀŏk (cŏl, "hand"); the right hand cŏlgâxa'n, "good hand." [826] [192]

Men meeting on the road would greet each other with ki'lmiyăm mo', "Where are you going?" A man would greet a woman on the road as freely and in the same terms.

Etiquette on approaching a house was prescribed. The visitor did not go in directly. He would sit or stand by the door until the occupant said, "Come in (kâxa'vŏk)." As he sat down they always said, "Go ahead: help yourself to what [food] I have (kâxa'vŏk kawi'm)," or the host would say, "Sit down while I get something for you to eat." The host would not wait to hear the visitor's errand before feeding him. They proceeded quite leisurely, smoking together, waiting until the visitor chose to unburden himself. He was never asked directly why he came. The host would ask how the visitor's people were and he would in

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

524 the throw counted five, the stick was advanced to the fifth stone. The number of pebble markers was unknown, but there may have been twelve in each semi-circle. The game was sometimes played without markers, when there would be only a single slab for both women to bounce the dice on. The game was named tatu'ʀucl'k for the markers in rows or utcĭmpu'm, "bouncing them": the dice, otŏ'ɤc.

[525] The men's dice game was similar, but it was a betting game played in winter. My informants knew it by no other name than [192] Spanish *quince*, "fifteen," the common name throughout the [171] Southwest. The opposing pair were seated on the ground, each

FIG. 15.—Diagram of men's dice game (crosses mark position of players)

with a row of twenty-five shallow pits beginning at his right hand and extending in a curve toward his opponent where it ended in a loop (Fig. 15). A stick or stone served as a marker in the pits: it was called n,ɬɤa'tk, "my horse (? dog), pet." The four dice were flattened sections of mesquite root, about seven inches long, bearing marks burned into one face (Pl. XIII, *d*). They were known by the numbers they scored; collectively they were called *quince*. The dice were held clenched in the right hand and struck from below with a stone held in the left. The die with a longitudinal zigzag counted twenty-five; with a mark at the middle, fifteen; that marked at each end with two lines crossed with an oblique line, six; and with simple transverse lines at each end, four. If any marked face alone was up, it scored its face value. But if any two marked faces were up, it scored two; three up, scored three. When all four unmarked faces were up, the set went to the opponent to throw. When the marker had reached the end of one

1:Spier E-5 (1929-1932) 1933 NT15 River Yumans NT15
Maricopa

524 called tatu'ðulĭk, "hiding"; the hand sticks, taðu'l; while the counters had no special name.

String figures (cat's cradles) were solely for amusement and were made by anyone. They were called ukwo'vtciwŭm, "to make something of string." Their number was legion and were principally moving figures, not stationary forms. A few named to me follow:

192 524 wa'a'vkwĭnyu'vȧ, "two rival women fighting over a husband" (little knots met at the center)
xasikwa' tcutcĭ'c, "blackbird's nest"
"metate," which was broken in two trying to move it
"dove," the neck was shown and made to move, then this was transformed into two doves, male and female
xocgĭ'v mĭl,xol,ĭ'c, "dove with a broken wing," was asymmetrical
xocgĭ'v mipukĭ't, "headless dove"
amo'tciu, "making the mountain sheep," showed three knots one above the other which represented the stars of Orion's Belt, called "mountain sheep"
xaiya' gĭcvugŏ'tc, "to meet going for water," represented two girls passing while fetching water
cal,ȧpi'lk, "hot hand"; the player pulled the string clear of one hand, saying, "My hand is hot!"

524 The ring and pin game ('uk,a'vĭc, "shooting") was probably played by everyone. This consisted of a stick six inches long to one end of which a string, slightly longer, was tied. Rings of gourd were threaded on the string (Fig. 14, *d*). As usual, the object was to catch the rings on the point of the stick. Unlike Mohave and Pima, there was no scoring diagram in use with the game.